

CONTINENTAL

REFLECTING TODAY'S CINEMA

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INSIDE: Science fiction cinema — French Blue — Anna Bergman

FILM REVIEW

CONTINENTAL

FILM REVIEW
MARCH 1976

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Corylene Menno

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Above: From 'Convence her bene l'Amore', Giorgi. Apollonia Belli and Lamp. Proietti below: Anne Bergman in 'The Adventurer'

See page 18. The film stars Eleanore — see also feature in CFF Vol 23 No.2 of a Ten Driver, see page 18.



FRENCH BLUE

JEAN CLAUDE LAUREUX's new film, *French Blue* (*Les Bleus de Famille*) is a crazy comedy offering some attractive young women such as Françoise Brion and Corinne D'Amico.

IN HIS LARGE house in the country Georges Lefebvre has just died and a vigil is kept by his widow Helene, beautiful, thirty-five and impeccable, his rather backward son, Antoine, and Georges' father, Edmond, an unimportant reactionary.

The three are meeting Marianne, Antoine's sister, a beautiful seventeen-year-old who has been living in Switzerland and the secretary of the dead even has gone to

the station to fetch her. It has to be admitted that Helene seems more concerned with the removal of her dress-maker than with the prospect of meeting her daughter.

And the following morning is the cemetery it seems that everyone is either preoccupied with who might inherit what, or his neighbour's decollete than with the funeral ceremony.

Back in the house the priest seems



Above: Embellishment is a forthcoming New Realm release, 'French Blue' directed by Jean Claude Laureux. It seems that already the French authorities are finding it difficult to agree on the several shades of blue that are being produced in their cinema — see article page 12

interested in scotching the food while Juliette, the cook, is hard put to resist the chauffeur, Marcel's, advances. She doesn't for long.

That evening Juliette tells Marianne

about the goings on in the house and the two agree to punish Marcel by ignoring him.

The next hot business, the women are bored, Antoine plays 'Bebé and Maman'

with Juliette and the grandfather is over come by all the women present.

Marcel suffers from Juliette's indifference and Juliette, with the help of Marianne, decides to make a pass at Julien, Helene's shy, would-be lover.

Juliette is all tenderness and Marianne also plays it cool but the unimaginative Julien doesn't catch on.

Marcel proves about like a wild beast Helene dreams and Edmond upholds the moral order of things by wailing a reason de joie. Unfortunately he suffers a stroke, is confined to his bedroom and ends up playing with his grandson.

How will it all turn out? Possibly Helene will try and get Marianne to marry Julien. She talks to him about it. Unfortunately he thinks she is offering him her love. Julien is classily amorous. Helene is surprised but succumbs.

Success goes to Julien's head and Marianne and Juliette, get out, try and trip him up. Helene soon lists of her inexperienced lover and turns to Marcel for diversion.

Julien sees his vulnerability and realises that it would be best if he married Marianne.

The wedding is a happy affair with the women looking beautiful, and the bride suspiciously blushing.

THE LIVELY REGIONS

IT'S NOT JUST happening in London, it's happening all over Britain — there are 13 regional Arts Associations through which heaps of film events are disseminated and shows often organised. There is inevitably a publication. Get in touch with Eastern Arts Association, 30 Station Rd Cambridge (covering Norfolk, Suffolk, Cambridgeshire, Hertfordshire, Essex, Bedfordshire); Greater London A.A., 25/31 Tavistock Place, London, W1V 6AN; Country Centre, Barton Rd, Lincoln (Lincolnshire); East Midlands A.A., 1 Frederick St, Loughborough (Derbyshire, Leicestershire, Northamptonshire, Nottinghamshire); West Midlands A.A., Lloyd Bark Chambers, Market Street, Stafford (Hereford, Shropshire, Warwickshire, Shrop, West Midlands, Worcester); Merseyside A.A., 5 Blucot Chambers School Lane, Liverpool; Northern Arts A.A., 31 Bridge St, Newcastle on Tyne (Cumbria, Durham, Northumberland); North-West Arts A.A., 32 King St, Manchester (Peak District, Derbyshire, Cheshire, Manchester, Lancashire); Southern A.A., 3rd Floor South Side, Law Courts, Winchester (Berkshire, Hampshire, Dorset, Wiltshire, West Sussex, Wiltshire, Oxfordshire); South Western A.A., 25 Southampton East, Exeter (Cornwall, Devon, Dorset, Somerset, Avon); Yorkshire A.A., Glyde House, Bradford (NW and S Yorkshire); North Wales A.A., 9/11 Wellfield House, Bangor (Gwynedd, Merioneth, Gwynedd, Clwyd); West Wales A.A., Dark Gate, Red St, Carmarthen. Welsh Arts Council, Museum Place, Cardiff.

Regional film activities are showing an increasing flair and independence — get in touch and see what's going on. We will return to this theme in later issues.

lovely lina romay



**ROLLS ROYCE
BABY**

in a new michael thomas film

Two Beautiful Chassis

LINA ROMAY, possessor of the world's most beautiful body, according to director Michael Thomas, (and he should know), plays the role of Lina, a young film star in the new Aris production, *Rolls Royce Baby*.

Lina becomes, with a single film, and overnight, a famous young filmmaker and with her earnings as a top photo-model is able to buy herself a luxurious villa, a Rolls Royce and a ragged "porlieu"-type chauffeur to drive it.

Lina can't forget, however, the time when she had no money and had to hitch-hike across Europe often paying her way with love. On one occasion she was thrown out of a Rolls, naked.

Now, the possessor of a Rolls, she picks up a number of hitchhikers making them pay for the lift with love.

But one day one of the hitchhikers turns out to be a woman — not a man as she thought. But instead of throwing "him" out of the car, Lina, the porlieu and the hitchhiker return to the villa for the delights of a ménage à trois.

But the porlieu gets jealous. So it's back to the Rolls, the porlieu in his ivory driving, and a mixed gel in the luxurious depths of the back seat wearing a black hat — *Rolls Royce Baby*.

Right From "Rolls Royce Baby" (ARIS).

the rise of the heroine

On page 15, in a caption, we mention the increasing supremacy of the heroine in French speaking films. One further step in this direction is to be seen in *Jeanne d'Arc* (now showing in France) directed by 35-year-old Brussels-born Chantal Akerman. Described as the first masterpiece of "women's cinema" by an eminent critic, it is the story of a widow (beautifully played by Delphine Seyrig) who, rather than give up her domestic way of life, decides, in order to keep herself and her son, to take in discreetly a "client" every afternoon. We have a feeling that *Women's Cinema* will lay a few foundational works this year.

cut! the unseen cinema

BAXTER PHILLIPS'S *Cut, the Unseen Cinema* (Lantern £1.95) is an absorbing, well-illustrated examination of the various reasons why a certain clip of film finds itself on the cutting room floor.

See, too explicitly presented, is, of course, the major theme.

"At the last resort" writes Mr Phillips, "indeed, the films made in each country depend more on the makers than on the official censors, who may only see the final product in Greece, for example, under the puritan regime of the Colonos, a sex-film industry flourished, entirely for export. It was the financiers of these films who had their made and had their shown elsewhere. Without the money, no films. And without distribution, no money for more films."

"So the real censors of the cinema are the financiers and the distributors, often the same people. There's the moral and



final sabotage of what we see."

It is certainly true and in a situation where the distribution is in few hands the injustice (imagined or otherwise) can be messy.

And, of course, it is irritating to know that some films are being shown without cuts in say France, Scandinavia or Canada, while they are still held up here because of the censor's demands.

But it is worth remembering Rouben Mamoulian's comment "The dying Ronsse offered bread and circuses, we offer welfare and pornography. Is that it? Is that all of it? The irony is that censorship in the early days led us to indirect statements that were more subtle and potent than the obvious. With the new freedom we retreated statistically to the same. The supreme irony is in the "soft" film, which is merely sexual gymnastics."

Film censorship as Mr Phillips points out, began in the 1890's with the creation of the cinema and he traces the critical use of scissors through the decades. Entertaining reading, the captions are some-

times ambiguous, and the occasional spelling error — *Eros Thanatos* was *Iskros*, surely and *Barrister's Répe* can hardly be called recent.

JUDY

Judy Garland by Anne Edwards (Corgi, 75p, 6 pages of photographs) is a well documented, sympathetically told story of the star's life and career concluding with an exhaustive list of films, records, albums, TV appearances, radio appearances, music concerts and early movie work.

Anne Edwards gets across very well the often terrible pressures on an international star and the tragic consequences when these pressures take over.

IN ROLLS OR MINI

For travellers in France the invaluable guide to reasonably priced hotels *Logis de France 1976* should be available this month at £2.90. Get in quick it sells out rapidly.

SEX with a SMILE

Right: From 'Sex with a Smile'.

SEX WITH A SMILE is an episodic film and the sections finished are *The Bodyguard*, *The Robt Royce*, *The Ripper* and *The Fifteenth Hour*.

HOT LINE

A VERY ATTRACTIVE young woman who we'll call Helen takes a regular walk through her neighbourhood streets every day, always dressing to show off her marvellously voluptuous figure, which, like being italy, is observed and commented upon by all the men privileged to see it. Only Marelli, a small-time barber, remains indifferent and silent refusing to join in the spectacle.

But Marelli can dream, and dream he does, and Helen figures largely in the fantasies. One morning he's driving his Lamborghini and Helen waves him down to ask for a lift — her own car has broken down.

Marelli drives well and fast (all Italians do) but seeing she is nervous he slows down and suggests she uses the seat belt. He stops and helps her to fasten them, for to her surprise there are four seat belts. Before she knows where she is she's pinned to the seat and the seat suddenly flops back. Marelli, of course, begins to get busy...

Back to reality Marelli begins to make anonymous phone calls to Helen. He tells her about his erotic dreams, that he cannot sleep, that she is tormenting him.

She gets mad and threatens to tell her husband and hangs up.

Helen continues to take her walks wearing the same garments in an almost see-through dress she bends down to pick up a post card she has dropped. The traffic grinds to a halt, the passers-by stare. Marelli is his barber's shop takes no notice, but is impatient.

For he makes his calls every day at five and anxiously Helen finds herself agitated, waiting for him to ring, and curious to know who it can be.

Marelli rings. He's afraid he will lose control he tells her, and attacks her in the streets, she's so provocative. She gets interested, more sympathetic, after all

to her would-be lover in 'Sex with a Smile'.



Below: Edwige Fenech on the telephone



the man has good taste in women. She begins to ask questions about himself about his family etc.

That evening Helen and her husband go to the movies. On the screen a man is chasing a girl through a field. Suddenly Helen finds herself acting out the scene as if in a dream. A man she cannot identify follows her into a sea of mud, he pulls her clothes from her and they fall in a passionate embrace. The mud pulsates to the sounds of love-making.

The following day Helen waits for the call impatiently and as soon as Marelli rings she tells him of her experience in the cinema and that, like him, she is now tormented, and the only way to straighten things out is to meet each other and discuss it.

Marelli is worried. He says the shock of meeting her would be too much. She is frantic, insistent, seductive and suggests they meet on the ring road that evening.

Marelli, torn between worry and desire, can't promise.

Helen goes for her usual walk but this time she is looking for someone. At last she sees the shape of a man skulking near the wall. She goes up to him and as he backs away she attacks him with her body.

Back home Helen is relaxed and satisfied, soaking herself in a warm bath. When Marelli rings she tells him how wonderful he was. Marelli (who wanted to say he never turned up) realises what has happened. He swears at her and hangs up. Meanwhile the locals are talking about how 'that girl' jumped on and laid Ernesto on the ring road.

Marelli tries not to listen to the gossip but when the ugly Ernesto begins to mean the incident he passes out.

ROLLS RAVER

THERE'S NO doubt that as a chauffeur Filippo is somewhat arse — it's what he sees in his rear view mirror that upsets him. For instance at the moment he is chauffeuring for a real Rolls Royce raving beauty of about thirty.

This fleeting glimpse of long, blackstockinged legs gets him so aroused he has to stop the car and pretend that there's something wrong with it — something wrong with a Rolls?

Later in the day his mistress gives Filippo her expensive new Polaroid camera to take a photo of her sitting by a fountain. She instructs him to get lower and lower as it will make her look slimmer and



finally he's flat on the ground looking up — well, it brings on another one of his twitching fits.

By the time he recovers the woman is back in the Rolls. When he gets to the car she accuses him of looking at her panties. The very word is enough to set Filippo off again.

Later that afternoon they're in the country — his mistress has a picnic appointment with a certain Signor Luciano.

Filippo spreads out the cover, the smoked salmon and wine and sets up two chairs. They sit facing each other as soon as Luciano arrives Filippo is to go and have lunch in the village. Meanwhile he is told to wait in the car.

But Signor Luciano is late — very late and Filippo finds the sight of his lady tentatively eating a banana just too much.

As two paces Filippo gets more concerned with the late Luciano and gets out of the car and takes the jack from the boot. He'll damage the tarty Luciano when he does turn up.

A car is seen on the horizon and Filippo gets ready to attack but his lady tries to calm him down and in their scuffle they fall to the ground with Filippo in the

commanding position.

As the approaching car turns down another road, Filippo is not slow in taking advantage of events. She allows him to kiss and caress her wanting to see how far he will go. It's far enough.

Later Filippo tells her that he is quitting that evening to start work for the Countess Marzi in the morning. She has to make the most of the time left.

HAMLET

FOR SOME, HAMLET will always be a small dog. For Adrian it will always be a damned large German sheep dog.

It was this way. He was looking round an empty flat he was thinking of renting and making mental notes where his furniture would go when he caught sight of a pretty girl standing on the ledge outside the window.

He realises that she intends suicide and tries to talk to her, calmly and logically.

She becomes hysterical and he jumps back into the room, but after a time he

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 tries again, jokingly asking her to move along the ledge a little so as to avoid his car which is parked directly beneath. She moves closer to his window and at the right moment he leans out and pulls her into the room. He does the comforting act with some zeal for Marcelle

is a gorgeous girl. Slowly she calms down and allows him a caress or two. They sink prospectively to the floor then she suggests that her flat along the corridor would be more comfortable.

Adrian follows her to her flat only to be met by a large aggressive German sheep dog Marcelle explains that the dog,

Hamlet, is very jealous of her. She will go to his bedroom and Adrian must follow discreetly.

After some time evading the dog's suspicious gaze Adrian makes it to the bedroom where Marcelle lies naked on the bed. They are about to make love when there is a noise at the door. Adrian leaps out of bed and into the wardrobe (an experienced man this) but it's the dog Hamlet. He prowls around suspiciously while Marcelle pretends to be asleep.

Finally Marcelle drags the dog out and Adrian makes it to the window and finds himself on the cluttered ledge on which he first saw Marcelle. Meanwhile Marcelle is talking to Hamlet protesting that she never betrayed him.

Also a very attractive girl on the same floor has seen Adrian and is persuading him to walk along the ledge into her room believing him to be a would-be suicide.

Adrian needs little encouragement and begins to make his way towards her window while she begins to take off her clothes.

But Hamlet has heard the girl's cries (to Adrian) and goes along the corridor to the girl's flat to investigate. When Adrian finds himself confronted by Hamlet yet again he falls below into the waiting net watched by a cynical Hamlet and the girl.

The Bodyguard

The Bodyguard has Marty Feldman in a typical crazy role as a man from the Mafia engaged to look after a wealthy man's daughter.

She telephones her father to have him replaced, but this is impossible as Marty has been engaged through the Syndicate and they would be offended if Marty was dismissed.

She also acts as Menne's chauffeur, and one day while driving along a country road they are stopped down by two motor cycle cops. Marty makes as if to stop and then accelerates at the last moment sending one of the policemen flying head over heels. Marty is convinced that they are not real cops. Menne is frantic during the hectic chase that follows: a chase that also involves an old man on a bicycle who arouses Marty's suspicion because he — quite accidentally — gets latched onto the car door.

Later, during one of Menne's elegant parties, Marty actually escorts every single guest — even her father!

Eventually the guests leave all except one young man whom Menne finds very attractive, and who is obviously on the make. Marty is very suspicious, as usual.

The two of them go upstairs so Menne's bedroom. Menne wants to take a quick shower before getting down to business. She goes to the bathroom and finds Marty in the shower waiting for her. He tells her that she is in great danger. Menne is so annoyed that she rushes out and locks the bathroom door behind her. "Let's go to your place", she says to the young man waiting for her on the bed.

Marty escapes through the window and scrambles down the drain pipe just as the car is leaving. He shoots at the tyres and then at the man — the bullet finding its mark in both cases.

"Bodyguard prevents Kidnapping" runs the headlines the following day. Marty carries on with his normal routine as though nothing untoward had happened. Menne seems now to accept her bodyguard.

Left: From "Sex with a Sister"





Above left: Marty searches the guests of the garden party — note the replica of *Balmain's Doll* in the background.



Above right: The lady on the ledge from the *Harriet* episode. Both scenes from the new Italian sex comedy *Sex with a Strife* (© Medusa release).

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ITALY

TODAY AND YESTERDAY

NINETEEN-seventy-six for Italian society began with the renewal of several old conflicts and uncertainties that inevitably spread over to the film industry, influencing the type of films that are made and the amount of investment that is provided which again determines how frequently major directors, in the habit of commanding big budgets, will be working.

With the resignation of the government and the possibility of stronger communist influence there is a certain chilliness between priests and politicians in Rome while the anti-clerical *D Mattogrossi* has done nothing to assuage matters by publishing an article, *Holy business*, which has accused the organisers of last year's Holy Year of accumulating large profits by channelling the programmed pilgrims into special persons and restaurants. The president of the Rome Association of Hotel Proprietors has, in fact, accused the Vatican of creating off the eight million pilgrims. There is no doubt that some directors like Ferreri, Rosi, or Pasquino-Camparini will make good use of all this.

What is unfortunate is the continued political violence and corruption undermining faith in the judiciary and the police. Film makers base for some years been using stories, often based on actual incidents and scandals in this area.

Indeed it is rather the major masters, the *Conventuali*, the *Rossi*, the *Scolas*, that have been keeping the Italian cinema on the international festival map these past two years with films like *Professione di Dr. D.*, *Al Nome del Padre Italian*, *Dietro d'amore*. Those were the Years, swept away by an *Unusual Dexterity* in the Blue Sea of August.

A particular production that was a good example of a script using current political and social feeling was Dino Rosi's (in the Name of the Italian People) in which a man (Ugo Tognazzi) from a humble background becomes a judge and determines to undermine the seemingly all powerful upper-classes. Gasman plays a wealthy business man, director of hundreds of cemeteries, rich and powerful. A girl is killed who is known to the business man. There is some circumstantial evidence and the judge has him imprisoned. Thus he discovers the girl's diary and he realises that she has committed suicide.

Tognazzi walks the deserted streets with his problem. Italy awaits the result of the World Cup — Italy versus England. Suddenly an explosion breaks out, Italy has won — an English car is set alight — a certain class element of fascism seems to intrude here. The judge destroys the diary which was the wealthy man's proof of his innocence — to the judge the business man is the model of all those who brutalise in order to dominate and he remains guilty.

Rosi has said about the film: "Rather than a conflict of two ideologies I prefer to see it as a confrontation of two human types. Gasman, with his tall physique, a little German in his triumphant aggressiveness, representing the privileged classes, representing one of the masks of Italy today: that of the economic boom and the



Above: Francesco Rosi directing his new film 'Cadaveri Eccellenti'.

the political scene

Below: Lino Ventura (right) as the Inspector in Rosi's 'Cadaveri Eccellenti' — a film about modern Italy and political assassination



doctors that it hides.

"Tognazzi, is the Italian who pays his taxes and the price of corruption. I am a bit like him, with a great love of life and yet a great mistrust of men.

"The main thing about direction is to achieve the right casting. In the cinema it's the face that counts, that famous mystery of being photogenic. A mystery rather like that of poetry or painting. One sees it but cannot explain it. Take Garbo or Bogart — they transmit something greater than the film, something greater than themselves.

"I have gone into a world with this film that directors like Rosi, D'Amico and Petri have made the public aware of already. It's curious what's happening in Italy today. We're not long out of the Middle Ages. The conflicts of class are very deep, greater than in France or England.

"But more than a conflict between left and right I've wanted to tell a story of

an old hatred: that of a citizen frustrated in the face of privilege. Brancusi has said 'in the 18th century power was with the nobles, in the 19th century it was with the rich; today it is with those who have the ability to create fear'.

"I know the final scene in the film is symbolic and rather exaggerated but I am a caricaturist not a political writer.

With those words, Rosi has described much of the feeling in Italy today where the working-class men has usually two jobs in order to make ends meet where the established church has clearly stated the incompatibility between Communism (with its ever increasing influence) and Catholicism, where the abortion law has gone through parliament despite the Church teaching.

It is this spiritual as well as political conflict that makes the average Italian man uncertain, the Italian woman distressed, and yet, despite it all the most popular cinema in Italy is the home product

the leisured life

Right: Giancarlo Giannini and Laura Antonelli in Luciano Visconti's new film *L'Innocente*, a beautifully mounted piece based on the story by D'Annunzio.



Above: A marvelously exuberant moment from Visconti's *Conversation Piece* which has opened at the Gaiety cinema. Far less reverent in the cultural scene Visconti cannot but help let his wide interests spill over into the image.

Below right: Bart Lancaster as the Professor and Claude Merson as Livia in Visconti's *Conversation Piece*, a profoundly moving study of age and youth.

comedies — not the old-time slapstick but something that cooks a snoot at anyone in authority.

On the political side the Pasolini murder seems to have been the latest bold headline. No-one in Italy seems to be convinced of the police version of the affair and the Milan university students made their point in and on the university walls: 'Pasolini like Matteotti? The fascists have assassinated him!'

Francesco Rosi is a good example of the director who is influenced even by the national events that take place while he is shooting a film. His most recent work, *Cadaveri Espositi* (*Exposed Corpses*) based on the novel *A Conto* by Sicilian writer Leonardo Sciascia, is concerned with politics, the media, and the inquiry a police inspector (Lino Ventura) makes into a number of obviously political murders.

Although based on the novel the director followed the day to day news stories and actually changed his script while shooting to give a more accurate picture of post-election (1975) Italy.

Sciascia, a number of whose works have already been adapted to the screen is a very politically conscious writer and he too uses actual events to depict his strong views about Italian society and in particular the position of Sicily in the affairs of the mainland and the various shades of attitudes defined as Sicilianism, archaism and individualism.

One of his latest novels is *La scorpione di Mayra* a thriller dealing with the Mayra case after a young Italian physicist who disappeared in 1935. Suicide? Kidnapping? or a conscious decision by a scientist who foresees what the atom bomb might mean in the Europe of Hitler and Mussolini?

While, no doubt, the minor masters will



continue to create the great bulk of the Italian cinema, one or two of the Italian giants will no doubt have a field day at this year's festival, in particular Fellini with *Così come* and Visconti with *L'Innocente* which he is just editing. The Pasolini film also will no doubt have, at the very least, a private showing at Cannes and Bertolucci's long awaited epic Italy 1900 should be seen.

Determined to overcome his partial paralysis (the result of the thrombosis he suffered in the summer of 1972), Luciano

Visconti has completed the shooting of *L'Innocente* with Laura Antonelli and Giancarlo Giannini.

The film is freely inspired by an early work of D'Annunzio which he had taken from a Maupassant story. *The Confession* — the confession being that of a dying man who confesses that he has killed a child (his wife's by another man) by leaving it to suffer the bitter cold. D'Annunzio borrowed a little from many of his contemporaries. Maupassant, Turgenev

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la veuve lubrique



Above and below: Two scenes from Jose Benzoni's new film, 'La Veuve Lubrique' (The Wanton Widow).

For many, erotic surrealism has been largely associated with Alain Robbe-Grillet but, in fact, Jose Benzoni has been working in this style for a long time and his latest film, *La Veuve Lubrique* opens very much in this manner.

The rearview mirror of a car shows

a narrow road in Normandy, lined with poplars, speeding by.

The camera subjectively identifies with the driver and on the windscreen there is suddenly the image of a girl bound to a stake. It quickly disappears to be replaced with the poplars falling back in

the distance as the car speeds on.

The road turns and another vision comes across the windscreen: that of a girl wearing a buttocks sweater being pushed against a wood pile and being strangled.

The image fades and after another turn



From previous page

in the road two girls tell the driver and ask for a lift. The car, a luxurious white American sedan, comes to a halt. The girls get in and the car soon fills with laughter and good humor.

A girl asks the driver "Where are you going?"

He answers briefly "Wherever you're going."

"We're not going anywhere in particular — we just have to be back in England by September 16th," is the reply.

After a pause the driver suggests "I'm going to my house in Normandy. Why don't you come? It's in a forest, has a swimming pool, and you'll have a room to yourselves."

The girls are prominently enthusiastic. In a large living room in a manor house in Normandy a huge log fire blazes in the fireplace. A young woman (the one who appeared in the visions on the car windshield) sits on a sofa reading. The door opens and for the first time we see the driver of the car. He brings the two girls into the room and greets her.

"Look what I've picked up on the road," the young woman exclaims, no surprise but shows the girls to their room.

Alone with her husband, the young woman, Nanette, tells him that Francoise and Jacques are coming for the weekend. He is obviously not pleased and we sense an atmosphere that we gradually feel pervades the house — a cold hatred — a will to destroy — and in the woman, first.

The next morning Francoise and Jacques arrive and during a walk in the woods Nanette confides in Francoise that the senses hatred is her husband and that he has involved her in gross sex during which he only seemed to want to humiliate her.

FRANCE: CENSORSHIP IN A CENSOR-FREE SITUATION

Until the advent of *Emmanuelle 2* it was generally thought that at last the French censorship had caught up with the times, but now, apparently, all is not so sky blue.

Emmanuelle 2 at the time of writing has been given an X rating and under the recent legislation X films are not per-

mitted a major circuit release, are subject to 55 1/3 per cent V.A.T. and 20% tax on profits while also being ineligible for State grants. Thus virtually making such a film a highly vulnerable commercial proposition.

The fact that M. Michel Guy, Minister for Culture, gave the film an X category against the advice of the Film Control Commission immediately set about the rumor that President Giscard d'Estaing had had some say but this has been officially denied. It has already been reported that much earlier the President asked M. Guy to face with producers so that *Emmanuelle* films (an increasing factor in French filmgoers) did not put normal productions at a total disadvantage.

The French have always been a cine-maniacous nation and it is not surprising that there has been considerable protest at the decision, for critics and film-makers fear that now any film containing erotic sequences may be threatened. This, however, is unlikely. It can be seen more as a slight brake to the increasing production and popularity of such films in fact not only are they popular but they are discussed in distinguished papers and magazines as one of the accepted social trends in the seventies.

JEAN FRANCOIS DAVY

Discussing his own involvement in the scene, producer and director Jean-Francois Davy explained why he had made such erotic and highly successful films as *Sex-annes*, *reconquiert*, *Exhibition*, etc.

"My aim has always been to make and defend the cinema I love. I have always said that if I tried to make money with a certain kind of film it was to make it possible for me to finance a more difficult cinema."

And it is true that M. Davy has produced Jean Marbœuf's *Monsieur Solides*, co-produced Jean-Daniel Pollet's *The Acrobat*, Claude Miller's *The best way to Walk* and René Goscinne's *Jouons sa farce* du temps.

Jean-Francois Davy, himself, wants to make more ambitious films and he says "I'm drawing up my balance sheet with sex in the cinema with two films, *Les Pornocrates* and *Prostitution*". (that subject is never far away).

"I have just begun the preparation of a new film which I've been thinking about for five years and which the success of *Exhibition* has made possible — it's called *December 32nd*."

"It's a science-fiction story and allows me to turn a little from reality and to create a film that mixes comedy and black humor. It's a fantastic satire on our way of life. It's a sort of tragicomic fable that I've written in collaboration with Andre Toullet."

In two articles in a long study on the erotic cinema published in *Cinema 75*, Raymond Lefevre and Jacques Giesse make two, perhaps obvious, but essentially basic points that have to be considered when making any kind of assessment of degree.

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Left From
*Le Veux
Lubrique*, a
new *Emmanuelle*
film in his
Art and
Sexology
series.



Opposite page text continued from page 12
Below, Francois Jouffe (right of picture) directing a scene for his 'Le Bazarise' which had some censor trouble but was finally shown in France and released over here by Gracieux, bravely under the same title which probably deterred many people who might not have been very well up on Eastern mysticism. Made before the more laxest French censorship rules it went a long way in depicting the liberated women prepared to get what she wants from life in the way that best suits her.



Left: Montresor's 'Le Messe Dorée' (The Golden Mass) is virtually a sensual ode to Brahmin's German Requiem set in a country house on the outskirts of Paris. Erotic, certainly, but a serious piece that was premiered in Paris to a generally good response.



Left: From 'Esmeralda 2' which has been given a restrictive X rating in France. This time our heroine meets a young German girl on a trip from Bangkok to Hong Kong and an English girl from Hong-Kong to Sao

Photo GAMMA

Raymond Lefevre recalls how, at the time, Rite Heyworth's right club scene in *Gilda*, particularly the sequence where the actress draws up the long black glove, considered by critics as the very essence of eroticism. The film was recently shown on French TV and, alas the scene that had caused so many admiring whistles passed in general indifference. The younger generation just simply cannot understand how it was fingers after the war thought Marlon Brando's nude back to be one of the heights of eroticism.

In the same way, the nude long shots of Hedy Lamarr in *Ecstasy* that caused such a sensation in the thirties could well be shown today on TV in the early evening hours.

Jacques Grier begins his article with a quote from Georges Sorel: "the forbidden is there to be violated," thus affirming that transgression is not the negation of the forbidden, but its development, its complement.

"On this premise the function of this cinema could be the pushing of the limits of transgression ever farther. That is to say, allowing the spectator-critics to make constantly the necessary effort (as Sade said) of reconsidering the actions that are considered reprehensible or criminal, and work towards a society less and less repressive, that is to say a society based on the minimum of laws — of forbidden things."

M. Lefevre was perhaps a little premature when he wrote: "We are close to the finish of an escalation. Puritanism is vanquished. The great sinners have now a free hand. Finally excess is not always a fault. And one begins to dream of what a *Shogun* could do today."

One thing seems to be certain and that is that the centre of the *Avant Garde* has swung from London to Paris, and this may begin to be reflected in other arts, particularly in painting. The great post-war years of American influence are in decline although it must be admitted the supreme technique of American film-making has finally won the industry through its most troubled period and has discovered

the freedom stakes

Reise: Bernard Verley in a scene from *Le Bonheur* which was complemented rather by Bernard Blier's *Les Valseuses*. In the first film it was a young woman who was determined not to be a slave to the system, in the latter it was two hay-abooks who wanted nothing better than an anarchic free-wheeling life-style. It was really, the women who held our attention, and one now sees more and more the independent female imposing her logical attitudes on a male film world reaching, at least symbolically, ascription in *Emmanuelle 2*.



new formats and new stars that will keep it supreme. The American cinema has embraced eroticism and it's gradually putting it in its place — there is just as much money in the cinema of

cataplasme.

To return to France — it is to be hoped that the authorities don't get cold feet. Reise: Liberated young women in *Le Bonheur*.



in 2000a.d. it's patriotic

a new italian comedy

Right: Look-up for industrial energy — an amusing laboratory scene from Pasquale Festa-Camparile's new comedy of the future when the world's energy has almost been exhausted and sex is one of the only ways to restore it.

PASQUALE FESTA-CAMPARILE was born at Melù in 1927 and was first a prolific writer for films for such directors as Visconti, Bolognini, Petri and Risi. Since his directorial debut in 1963 with *Un festoso sentimentalista* (loosened in GFR at the time) he has made some twenty-five films all of them comedies and invariably based on a strong amusing paradox which is developed to its fullest extent and always showing a fine contempt for that bourgeois brake, good taste, reminding us of the of Marco Ferreri whose style is clearer.

His work is virtually unknown here although *La Memora* starring Catherine Spaak, made in 1963, was shown.

Pasquale Festa-Camparile wrote his first novel, *La notte Sibilla* in 1955 but he did not write his second until 1974, *Compasso per bene l'Amore*.

The book springs from an idea put forward by the sociologist Wilhelm Reich and his so-called theories about socio-economy. He demonstrated that sexual activity released a great quantity of energy and that it could possibly be accumulated in a special machine (an organic box) and used whenever energy was required.



The world has recently been pulled up sharply to acknowledge the fact that power, from which our life springs, is not inexhaustible and that unless we do something about it now, there will come a time when having a room lit by one twenty-watt bulb will cost a fortune.

Festa-Camparile has tried this idea to the hypocrisy of social taboos — so many

of which are created for the particular needs of the time. In *Compasso per bene l'Amore* he has taken the taboo of sex.

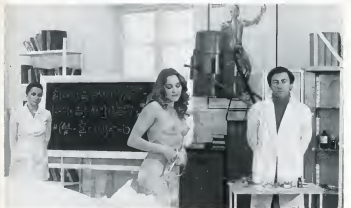
Sex is currently very much a circumvented not to be indulged in, performed, or what you will, only in a certain way, only after certain prescribed rituals have been performed.

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This and opposite page: Scenes from Festa-Compagnie's comedy of the future, 'Convivere per bene (l'Amore)'.



From previous page:

All this, Festa-Compagnie guts forward, is imposed in the sure knowledge that the taboos and restrictions do not affect the general economic efficiency of the world. But should the world suddenly find itself bereft of the power necessary, for instance, to drive the machines of industry or to give some comfort to our

loves, and if it was discovered that sex could provide such power, then an entirely different official attitude to sex would be adopted.

Indeed, as *Convivere per bene (l'Amore)* amusingly demonstrates, sex becomes almost a pathetic act in so very connected with love or sentimentality—but rather to be placed in the same category as

when citizens today go and give their blood for the benefit of society so, perhaps in the year 2000, citizens might well go and give their sexual energy to create the power to keep the machines of industry turning.

It's a very funny idea and the director develops it to the full in *Convivere per bene (l'Amore)*.



This and opposite page Anna Bergman performing a strip routine at a London night club in the new film 'Adventures of a Taxi Driver.'

ANNA, 25 year old daughter of Ingmar Bergman, accepts that the theatre is in her blood. "As a child I was pretty wild. I had a free Swedish upbringing — my parents never pressured me about my future. When I was 14 I freaked out of school. At that time I wanted nothing to do with films or theatre. Acting was the very last thing I intended. Nine years ago I came to London and started modelling — and then, well — I suppose I just fell into acting."

Her first film *The Crooked World of Art* was made in Germany. She had one of the main roles and is realistic about the reasons: — "I was cast primarily for my name. I had a nude scene and Ingmar Bergman's daughter without clothes gave the film a lot of publicity. I didn't mind because it gave me a start. I'll only do nude scenes if I think it makes sense in the film's context."

Anna was very keen about her next film, Wolfgang Pauer's *All Change*. It was a drama thriller shot in Vienna. "I played a nurse — it was a good part and I was cast for my acting ability."

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anna bergman

as helga the
stripper in
"The Adventures of
a Taxi Driver"





Her present ambition is to continue her acting career in this country. "I am very close to my father and I admire his films tremendously. He is delighted about my acting and very encouraging. Maybe ... one day ...? But just at the moment what I need is some hard work and lots of experience..."

The Adventures of a Taxi Driver is her first film in England. "The time has come when I am getting parts in my own right. I enjoy working in England. Most of my modelling was done here. My father's name didn't help with that at all. Let's face it — if you don't look right you won't be used as a model — and that's all there is to it."

meet her on the meter

IT'S NO JOKE BEING a London cabbie as Joe (Barry Evans) will tell you, not when you live at home with a family like his. A mother (Diana Dore) who burns your breakfast every morning, a little monster sister and a brother who's a thief — and not a particularly good one. There's the girlfriend, too. Carol (Adrienne Posta), a bit like his mother, really, give or take a few

years. A bit of a drag and all, as Joe will tell you.

No, it's no joke leaving for work with burnt porridge in your stomach, but Joe's not one to look on the black side, not all the time, and life does have its compensations especially if you're quick to pick up whatever opportunity offers. Of course it would be even better with a piece of your own to go

to... So Joe packs his bags and moves in on his friend Tom (Robert Lindsay). Tom isn't altogether welcoming — but who would be with Niko the stripper (Judy Geeson) and her sizzling pet python — Monty — around?

That's just the beginning in Joe's series of wild adventures in Stanley Long's new comedy. From Se-
lon

the devil's people



and the legend of the minotaur

THE LEGEND OF the Minotaur which plays a central role in the new film *The Devil's People* directed by Costas Carayannis and starring Donald Pleasence and Peter Cushing dates back to Greek mythology and perhaps even back to the

Phoenician bull-headed Baal-Moloch.

Legend has it that Minos, the king of Crete, was sent a snow-white bull by Poseidon for sacrifice. But Minos kept it and sacrificed as inferior animal. As punishment Poseidon made Pasiphae, wife of

Minos, fall in love with the bull and the result was the monstrous half-man half-bull, the Minotaur.

Horried King Minos ordered Daedalus (who had helped Pasiphae in her terrible passion) to build a place where the Minotaur might be hidden away. He created the Labyrinth at the centre of which the Minotaur was set alone.

It followed that Androgeos, son of Minos, was killed by the Athenians, jealous of his victories at the Panathenaic festival. To avenge his death Minos demanded seven young Athenian youths and seven maidens to be sent every ninth year to be devoured by the Minotaur.

When the third sacrifice came round Theseus volunteered to be one of the youths and with the aid of Ariadne, killed the Minotaur.

The cult of a ritual sacrifice to a bull-like man spread widely in ancient times from Crete and Greece to the north east to Thrace, which is now mainly Bulgaria.

In *The Devil's People* some of the characters are involved in archaeological work in the Balkans and become involved in a terrible sacrificial ritual that seems a throwback to legendary times.

The theme of the Minotaur has been taken up sympathetically by modern artists such as the illustrations to Monty Python's *Panther* by Melrose (1944) and by Cocteau in 1946.

But undoubtedly the greatest artist to use the theme has been Picasso (see *CPR* Vol. 23 No 1) who has made the figure of the monster a great Mediterranean symbol.

Top Picture: Peter Cushing in *'The Devil's People'*.

Left and opposite Page — scenes from *'Devil's People'* directed by Costas Carayannis and starring Donald Pleasence and Peter Cushing. See also feature in *CPR* Vol. 23 No 3.





a
new
production
from
Poseidon



Right: Newton (David Byrne) takes a drink of water as he contemplates his unfulfilled future on the bank of a river (from 'The Man who Fell to Earth').

aspects of science-fiction in the cinema

SCIENCE FICTION is wide-ranging as far as the filmmaker is concerned. His concept varies from monsters and growths to space machines and planets in outer space. The former, for the most part, usually find themselves classified as horror films, often of the most gory kind, while the latter are epitomized by the *Star Trek* series.

In all these productions it is inevitably the individual (the star) struggling against something inhuman or incomprehensible and it is this essentially cinematic emphasis on the characters and heroes (so that the audience may identify) that has been an anathema to the true science-fiction connoisseur of literature.

As John Baxter says in his *Science Fiction in the Cinema*: "Pragmatic, idealistic, sustained by the mystique of technology and a belief in the desirability of mathematical order in human affairs, science-fiction's concern is not with individuals but with movements and ideas. Generally its characters have no function except as symbols in the writer's chess-board development of his premise: it is not that people are unimportant in the Sci-Fi writer's scheme of things, but rather that they are useless in developing the idea or concept which he is putting forward. As Kingley Amis has said, 'in all the "hero" is often the plot itself'."

But now, in the cinema, things are changing. There is a concern for the trends in current society and how these might develop in the next century — what we can do about arresting these trends — how far these trends are genetic, political or sociological.

Both violence and the lust for power, two elements endemic of the present day, may spring from all three.

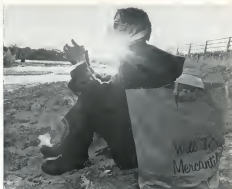
In many important new films which may rank as science-fiction the themes study the increase of violence and how it may be channelled for good or evil.

Power is seen to be increasingly apparent in multinational companies or in scientific knowledge.

In such films as Peter Watkins' *The War Game* and *The Ghedrafor*, both made in the late sixties, we saw how violence and the confrontation of nations may be resolved in gladiatorial terms. His film *Providence* (1967) dealt with the more subtle manipulation of the young public by the use of the transgressive following of a pop star.

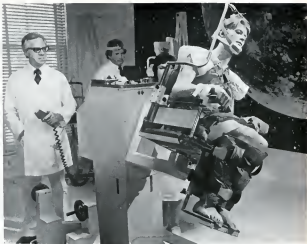
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Right centre: Doctor Bryce tries to dispel some of his delusions by affairs with his students.

Right: Newton, his plans to leech himself off space having been frustrated, is restrained in a luxury hotel suite while a government agency clones out medical tests to determine the true nature of the mysterious water.



DAVID BOWIE in the man who fell to earth

Right: Newton is subjected to exhaustive tests by a government agency to discover the truth about the strange visitor



From previous page

The idea of channeling the public's natural violence by the organization of violent events is of course the main spring of Rollerball which was taken from a story by a science-fiction writer and now we have another powerful and violent race game in Death Race 2000 which was shown during the recent London Film Festival. Directed by Paul Barlet it is produced

by that ace director and producer of the absurd Roger Corman, and concerns itself with assassination, political unrest and violence.

In the year 2000 lethargy already has settled over the United Provinces of America (formerly the USA) — the horrors of several wars and the lingering effects of the Great Depression of 1979 have emotionally dulled the public. Only the annual

Transcontinental Death Race — in which every pedestrian in her game and the winner is determined by the quickest time and the highest body count — can create a real mass excitement.

It is for this reason that the race is used by a group of revolutionaries determined to overthrow the totalitarian government. Their plot is to sabotage the race and eliminate its brightest star, Frankenstein, who is driving his fantastic automotive wonder, The Monitor.

More traditional in the concept of men from outer space and the danger of power being drawn into the hands of one or few men is Nicolas Roeg's new film The Man Who Fell to Earth starring pop star David Bowie as a native perhaps once his hit disc Space Odyssey.

The story concerns a mysterious stranger, T.J. Newton who approaches a prominent patent attorney Oliver Penworth and persuades him to devote himself entirely to his, Newton's, inventions. Those are of such originality that the lawyer predicts that they will revolutionize the world's communication systems and lead, in only three years, to the crowning of the largest corporate empire in the United States.

Newton's reason for wanting such a future remains a secret but he does achieve a position capable of challenging

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Left: Newton (David Bowie), his emblemic destiny, tests for solace to Mary-Lou (Candy Clark) when she visits him in the luxurious hotel suite where he has been confined by the authorities.

DEATH RACE 2000



In the year 2000 murder has become the supreme spectacular sport. The annual transcontinental race is judged by the highest number of killings. In these four scenes, above and below, we glimpse the futurist stadium and two of the cars involved in the race — evil looking monsters that carry over some of the connotations of the Neo period. The film is released by Focus Films.



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the commercial, governmental and criminal communities — even society itself.

Among those who recognize Newton's genius as a special phenomenon is Dr. Nathan Bryce, professor of chemical engineering. He joins Newton in his private space programme but the established forces of society combine to frustrate this objective.

Newton is kidnapped and his captors carry out medical tests refusing to believe that he is a true Extra-Terrestrial. The tests reveal, however, that the tests reveal a strange physical flaw which has previously been discovered by a young woman who has fallen in love with him and who has nursed him through an accident when his physical vulnerability was revealed.

Science-Fiction and Fantasy have long been popular with Continental audiences and Festivals are held regularly in Trieste, Grign, Paris and elsewhere.

French directors have made a number of major fantasy films such as Resnais's *Je m'enfonce, je m'enfonce*, Truffaut's *Fahrenheit 451*, Godard's *Alphaville*, Vadim's *Barbe-bleue*.

Right: From "The Man who Fell to Earth"

reils. Carné's recent *The Merveilleux* Walt, Charles Belmont's *L'écume des jours*, Claude Loubere's *Télébrun*, Robert Be-

neyon's *Perle n'existe pas* and above all Chris Marker's brilliant short *Le Jolie*.
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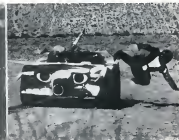
FILM SCIENCE FICTION



Above and below: Stops on the way in the race of death in "Death Race 2000." David Carradine stars as the legendary racer, Frankenstein, and Simone Griffeth is his supposedly loving, loyal and able navigator. But even Frankenstein is not what he seems and the surprise finish of the race precipitates a dramatic turn of events. "Death Race 2000" is distributed by Focus Films.

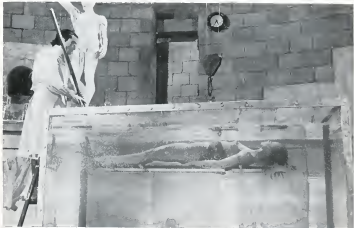


Below: The death race is no respecter of pedestrians.





*Above: From Pasquale Festa Campanile's look at the year 2000, 'Comme fer bene' (1960).
Below: From the Wanda Morossey new look at the Frankenstein legend — 'Flesh for Frankenstein'.*



For page 24

As Jean Pierre Bouyouou says in his excellent *Le science-fiction au cinéma*, it is strange that while Trieste was for many years (since 1963) the only Science

Fiction festival in the world, Italy, until 1966, had never produced a single great film in the genre.

But in 1969 Uliano Cecchi made *I Carabini* (distributed here by Cinegate)

which was given a rare review in OFR at the Cannes 1970 festival

This still remains Italy's most brilliant film in the genre but fantasy still means, currently, mostly horror or comedy

requiem for a culture

THE CREATIVE DEVELOPMENT of any serious artist (no matter what medium he is working in) is always absorbing, and that of a filmmaker particularly so as the director may absorb, more significantly, influences from other art forms.

For instance, if a novelist is interested in art, or music, he can only evoke them (though occasionally expressively, as with Thomas Mann) with words, whereas the filmmaker can actually use the visual and sound aspects of these media.

As a filmmaker, such as Visconti, gets older, so his feelings for his personal cultural background deepen and his attitude towards people and generations change, invariably in terms of that background.

Luchino Visconti was born in Milan in 1896, the son of Giuseppe Visconti, the Duke of Modrone, a theatrical impresario.

At thirteen Visconti appeared as a cellist in public and later in Paris he met Jean Renoir and became involved with the cinema and, later, in film, he worked as theatre, as a director, designer and more recently as has produced opera.

spectrum of the arts

His life has been involved with the whole spectrum of the arts and so Gian Luigi Rossi says in his book, *Mollen Cinema Today*, "his constant preoccupation being to describe reality from a cultural point of view, the only point of view he is interested in as a serious intellectual of refined tastes, informed about everything and interested in everything."

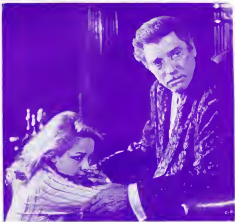
Since *A Leopard* (The Leopard) made in 1963 he seems to have become increasingly preoccupied with a nostalgia for a world of aristocratic culture now in decline (but bolstered up occasionally by outbursts that, in Italy, have the favour of fascism), and the sadness inherent in the eternal gap between teenage and headstrong youth, a sadness that is heightened when there is a half-expressed liking on both sides.

A key image in *The Leopard* was when, after dancing with the young Angelica, the Prince goes to his room and leaves come to his eyes. It is at once a recognition of his own past youth and of the new youth who will occupy a changing Sicily.

conversation piece

All this is the basic theme of *Conversation Piece* the Visconti film now at the Curzon and as one French critic has said, "although it would be absurd to see the professor as an autobiographical role it seems evident that he has put a lot of himself into the character."

The title of the film springs from the game of painting fashionable in the early part of George IV's reign and may be defined as "a portrait group of a family or friends in some degree of rapport seen in their home surroundings or engaged



Above The professor (Burt Lancaster) is alternately attracted and repulsed by the young people — he is seen here with Leticia (Claude Merson) in Visconti's *Conversation Piece*.

in some favourite occupation." (quoted from the catalogue of *The Conversation Piece* in Georgian England, 1965).

The professor (played by Burt Lancaster) is a man in his sixties, a widower, retired from his profession, and life almost, long like a recluse in a luxurious Roman apartment furnished with works of art and on the walls a collection of 18th century English "conversation pieces".

The professor has no family, only the aristocratic and well-bred families that appear in the paintings on the walls and which remind him of a time when elegance, courtesy and orderly family life were de rigueur.

Into his life comes suddenly a strikingly handsome woman who tries to persuade him to let her live the flat above his. With her is her provocative young daughter, Leticia (Claude Merson), her wealthy fiancé, and the woman's lover Konrad, a young German trying to reconcile by chain of eye to the even chance with an inherent sense of decency.

It is Leticia who persuades him to agree to let them have the flat by subtly acquiring a picture he wants and offering it as a down payment on the flat.

One evening, hearing a noise above, the professor goes upstairs and finds Konrad in a pool of blood. In case his attackers return he hides the young man in a secret chamber in his own apartment.

Another evening, intrigued by music coming from his salon, the professor comes across a scene between Leticia, Stefano and Konrad that leaves him to the imagination. Indignant the professor tells them to leave and not to return.

love-hate

Despite himself the professor finds himself increasingly involved with the young

people alternately repulsed by their bad manners, then momentarily seduced by their charm.

In fact they represent a world from which he has completely exiled himself and his contact with them, after his initial resentment, forces him to contemplate his own apathy that has driven him to a life in a kind of ivory tower which he realises can be both a refuge and a prison.

Indeed he finds himself in a continual love-hate relationship until the final key scene at dinner when he realises that his world and theirs cannot be reconciled and he drives back to return to his solitude. "I will forget you," he finally tells them, "for dullness is as impermanent as anything else."

disintegration

"For me", says Visconti, "this scene is the most tragic. The professor who gradually accepted this family, who have broken into his methodical way of life, gradually sees the 'concept of family' disintegrating. The young won't accept the authority of the professor who has no way of imposing it. The mother is the wife of a fascist shark who conducts himself like a hyena. In this world of insults and coarseness, Konrad chooses his moment of truth and denigrates the fascist plot, immediately, over the faces of the family rapidly passes the shadow of death, the decision to eliminate him. The failure, the bankruptcy of the family in fact, corresponds to that of the father, and there again, people have not understood me."

Right: Stanley Long sets up the camera for a scene for his new film 'The Adventures of a Taxi Driver'

STANLEY LONG TALKS ABOUT THE FILM IN A COMMERCIAL AREA

LIKE KEN RUSSELL, and just London, Stan Long was a photographer before he turned to film-making. Not an instant photographer though who just happened to have a box camera bought for him one Christmas but a serious apprentice who went through the mill.

By the early fifties he had become a free-lance photographer for Picture Post then National Service and eighteen months as a medical orderly who was finally transferred to the photographic unit.

After this Stan set up his own agency doing photos for newspapers and magazines and "I sort of fell into film making. It was a natural progression from photography which was getting restrictive."

His first film cost all of £400 — a ten minute short about the Southern lifeboat. "An exciting little film, full colour and sound."

The Lifeboat Institute liked it and bought it for £2000. He'd made it with his own money because he knew he would enjoy doing it and that is his story ever since: a totally independent film-maker.



"I like to be involved right from the initial idea, through directing, editing, the music — right up until the film is shown in the cinema. I don't like using other people's money because I don't like other people controlling what I do. If you're really famous — a Kubrick or David Lean — you can dictate terms. If you're not no way will you get someone to give you a couple of hundred thousand pounds to go away and play with."

His first major lesson about commercialism and the film industry came with his second film. After the first one I thought I could go and do the same thing again, so I made *River Pilot*. It was about 20 minutes and cost £200. It didn't sell. I lost all the money I'd made on the first effort. That for me is the film business.

"The greatest danger to one's independence in film-making is getting into an area that won't work. You can't allow people to experiment because the money involved is too astronomical."

Obviously Stanley's third film had to be a success so he came across nudist films. They were just beginning around 1959 — bare bottoms disappearing into the undergrowth.



To next page

Left: Just how he wants it done — Stanley Long directing a scene for his 'The Adventures of a Taxi Driver' (a Salon production).

Stanley made one — it was a commercial proposition. But next came something more serious although still within a commercial area, the documentary *West End Jungle*. It was made in black and white and echoed, in style, some of the old Picture Post documentaries. Based on the famous Wolfenden report it revealed what happened to some of the London prostitutes after they had been swept off the London streets.

There was a whole hooha about it. It was shown in the House of Lords and the censor of the day (Lord Mansman) refused a certificate. The subject was too close to home it was I think a purely political decision.

Some three months later Stanley tackled his first full-length feature. *This, That and the Other*. It made a profit and there followed *Wife Swappers* and *Groggier Girl*.

Now under his own company's banner, Salon, he makes an average of two films a year the most recent being *Naughty, Nefed, Sex and the Other Woman*, *On the Game*, *Ekimo Nell* and it could happen to you.

Now his latest production is due for release this Spring, *The Adventures of a Taxi-Driver* starring Barry Evans, Judy Geeson and Adrienne Posta (who was all together, incidentally, in Clive Donner's *Here we go round the Mulberry Bush*, Doree Doris has a special guest role).

Talking with Stanley Long one immediately gets a sense of a craftsman and a realist that while it does not deny artistry, does not go for pretentiousness.

He admits to blind spots such as Antonioni or Pasolini, thinking them, as film-makers, over indulgent.

"Messages aren't really for me. A film has to be entertaining. A lot of art films have made it, but I think sometimes because of some daring scene in them that has made people curious to see them. The success of many of these films is, I'm sure, due to sensation value. *Olympia* was perhaps, an example of this, people went to hear language that had never been heard on the screen before.

Now I think audiences have been shocked to the hilt and you have to get back to pure entertainment. I think films are going to return to glamour. People want to escape again. My mentor, I suppose, is Hitchcock because he's so simple (and it's difficult to be simple) and direct. He doesn't try to be clever. He's essentially a storyteller.

Right: Joe (Barry Evans) takes Doree (Doree Doris) back to his room. All goes well until Monty pushes his head into the picture. From *The Adventures of a Taxi-Driver*.

french productions

Director Claude Pinoteau will probably have Yves Montand for his new film *Le Commandant* which should go before the cameras next month. It is based on the novel by Renée Ajth.

"The role will suit Montand perfectly. Drole and tender, a kind of Don Quixote who will have for Dalaña, Mico-Mico, and for Sencho Peres on his own after it's a crime story without the police in which a one-time stage producer plays a big-time thief and puts it on the stage in a play. When the thing becomes reality he finds himself in trouble and alone."

Catherine Deneuve, whose latest film *Le Sauvage* is a big success, will star in Francis Girod's new film, *The Savage State*. She plays a young woman who has gone to live in Africa, having left, successively, her husband (a brilliant official), her best friend (a landscape photographer) and who has finally become the companion of a negro attached to the Ministry of Health of an African state that has just gained its independence.

Jean-Louis Bertuccelli, who has just finished the editing of *Doctor Francisco Gulliver* starring Anne Girardot, will direct *L'Impresario* based on the novel by René-Victor Pilhes, Prix Femina 1974. Basically the story was serious but Bertuccelli who has helped with the script intends to insert some comedy — it's the story of a woman who inherits a giant multi-national enterprise and finds her very existence in jeopardy by anonymously sending to each employee a shareholding

"Pina started out by being entirely visual and that's the way they still have to be. If you lose the visual interest you're left with dialogue and that can be tedious."

"But the script, of course, is all important and I would like to see more screenwriters emerging. They seem to have got into television churning out 13 episode series with probably 4 or 5 of them really good. I don't think there's the amount of talent in this country to cope with all the material television needs."

"And they tend, I think, to be somewhat insular. Nearly all screenwriters write from a parochial point of view that doesn't always work in the world market. One has to say — will this work in Germany, France, or Ghana?"

"The Americans have a really great advantage. Because of the tremendous and fantastically wide impact of their films for over fifty years their way of life, their towns, their streets, are understood, accepted, recognized all over the world. Although an audience has never been there they can relate...."

"American films are, for the most part, slick and fast — British films, I often feel, lack energy. It's often revealed in the characters — for instance an American cop is a tough, rugged, no bullshit kind of guy whereas our image is the friendly village bobby with helmet and a truncheon he's never supposed to use."



Right: The things that go on — or come off in a road-warrior's bed — from *I'm Not Feeling Myself Tonight*.

I'm not feeling myself tonight

This is not only the age of the per-
formers society it's also the age of the
computer so it was only to be expected
that the two would have a confrontation
sooner or later. They do in Joe McGrath's
I'm Not Feeling Myself Tonight.

Jon is a diffident young man very much
envious of other men's ability to get their
fair share of the fair sex. He's an odd
job man at a Sex Computer Factory and
having a bant for electronics he sweeps
various items of electronic equipment
and in his cubby hole in the factory



puts together his own aphrodisiac elec-
tronic computer which he proudly calls
Agnes.

He is helped in all this by his well-
wired friend Keith on whom he experi-
ments with alarming results.

In fact Jon only wants the machine

to secure the attention of Cheryl, the
secretary of Nutbrown the director of the
Institute.

Nutbrown is visited by one of his Amer-
ican colleagues and by chance they come
across Jon's cubby hole and Agnes and

To page 32



Left:
The di-
rector's
in-
spection at
the Sex
Computer
Factory in *I'm
Not
Feeling
Myself
Tonight*
(New
Room).

VISCONTI. From page 11.

son, Swinburne.

"Unlike the book, my hero commits sui-
cide — D'Annunzio's hero was the
embryo of his superman type — a super-
man today feels neither the law of man
nor God and ends up killing himself.

"I first wanted Romy Schneider to play
Giuliana but she was indisposed, then
Charlotte Rampling but she was engaged,
but Laure Astonelli is very D'Annunzioan, very
much like Barbara Leigh who was the
writer's favourite at the time he was writ-
ing *L'Innocente*, LAURA looks marvellous
in the 1600 costumes (by Tosi), and I

was very satisfied with her tests.

"After I've finished editing *L'Innocente*
I'd like to take up an old project, Thom-
as Mann's *The Magic Mountain*. I'm also
thinking about a film biography of Zelda
the wife of Scott Fitzgerald. That stroke
heartn't dominated me, I'm only an inviol
not in my dotage."

Right: Jon Pigeon (Berry Andrews), an odd job man at a Sex Computer Factory, is used as a captive demonstration model in 'I'm Not Feeling Myself Tonight'. *New Realist*



Left: Jon Pigeon is not very lucky with girls. In the opening shots of the film he thinks the dolly (left) is walking towards him in the street but she's making her way to the adjacent road-worker's tent where it all happens — see opposite *Nuit-mage*. Both from 'I'm Not Feeling Myself Tonight'.

new french productions

Marco Ferreri has edited his new film *Le dernier femme* (The Last Woman). "I've tried to tell a story in which some things that are in everyone but difficult to express, are brought out. Today we continue to have to live on out-dated concepts: the couple, work, the country. It is necessary to find something else."

Gerard Depardieu who plays in the film, is fascinated by the world of Ferreri and says: "I believe we resemble each other. *Le dernier femme* is a film about sexual ecstasies, and the solitude before a child comes. The castration is a symbol. Why not try and get away from sex, about which we talk too much, and begin again with something else?"

Alex Delon will be the star of *The Gang* which Jacques Dreyer will film in May. It's about the gangster Pierrot-le-Fou. "It will be different from *Pia Story*", says Dreyer. "But he was a man on his own, Pierrot-le-Fou was a real gang leader

with ramifications in all the main towns of France. Women and alcohol play an important role."

Marcel Carnu is back in South America (where he made *Orfeu Negro*). "My scenario", he says, "is inspired by three stories by Jorge Amado which I've made into one. It's a story about a group of people who dislike work but who have a taste for good spirit. For the most part they're musicians, professional actors, intellectuals and crazy people, even a one-time corporal."

"Bahia, the town with three-hundred and fifty churches where I will shoot the film is a real artist's nursery. One only needs to put an advert in the newspapers to get an instant company of actors — good at that."

Yves Ciampi returns to the French cinema after twenty-five years. He has been busy in TV with a medical show, *The Show*. It's about a young surgeon who discovers an anti-injection product. He has to operate on a young woman with whom he falls in love and this emotional experience leaves the man

(married and a father of a family) seriously scared.

Eduardo Gueglio has finished his first film *Manon* that takes place mainly in a large house near Buenos Aires. This Argentine writer will be remembered for his scripts of *Batolucci's The Soldier's Strategy* and *Rivette's Ceive et Julie vont en bateau*.

Manon is about a young writer who rents a mysterious house which (he learns later) has the reputation of devouring its inhabitants.

He meets there two women (Julie Ogier and Marie-France Pisier) who seem to be the owners. In reality the owner is the woman who seduced herself off at the maid (Leslie Caron) who has engaged the other two to lure the writer.



Opposite Page: a 'lowly assistant' in a Sex Computer Factory is set upon by some of the girls who are submitting themselves to the factory's experiments. From 'I'm not Feeling Myself Tonight' (New Reel).

Below: Director Nutbrown checks the improvement of one of the experimentees in the gymnasium of the Sex Computer Factory. From 'I'm not Feeling Myself Tonight'.



'I'm not feeling myself tonight' from page 30

Kerth stupidly reveals the results of the machine.

The American is excited about the pos-

sibilities and tells Nutbrown to invite Jon to the garden party he is giving.

At the garden party Jon still can't come very headway with Cheryl so he turns Agnes on to the guests with the result that the place soon looks like

an orgy.

Realizing that Jon is not going to part with his invention Nutbrown and the American steal it and dash off to a convention of multi-nationals that is taking place in a western-type hotel where the writers



About Nutbrown's chauffeur has every park to his job — a scene from the new comedy 'I'm Not Feeling Myself Tonight' directed by Joe McGrath.

Right: Jon develops his own electronic aphrodisiac computer and tries it on one of the girls in the factory with a one-hundred-per-cent — if embarrassing — result.



are cowboys and the waitresses, cowgirls. Nutbrown and the American have just started to demonstrate Agnes (as their own invention) when Jon arrives, reprograms Agnes and instead of making love the place is soon one great western-type bar brawl.

However, our hero winds out in the end — at least as far as promotion goes. He is made director of the Institute but Keith has already seen to it that Cheryl has been programmed in his direction. Jon is left with a new secretary — and he is soon calling for help while she wrestles

with him on the executive carpet.

This new sex comedy is a New Realm release and stars Barry Andrews as Jon Pigeon, James Booth as Nutbrown, Billy Hannon as Keith, Sally Faulkner as Cheryl, Chic Murray as Fred and a host of delectable dolls as delectable dolls.



a
sexy
new
comedy
from
New
Realm

Comment at time of going to Press. Reviews are advised to start before making a journey as these programmes are subject to alteration.

TATTLER CLUBS

Colindale. Keyhole Report and Teenage Seducers 7 (7). Back seat Cobbie and Oh wow it's Cindy 14 (7). Kiss the girls where you like and Angelize the young Vixen 21 (7). Big Bust Out and Love Garden 26 (7). Stockwell Dirty mind of Sally and Girls serve their apprenticeship 7 (7). Randy young Secretaries and Olden Profession 14 (7). Fiftiest show in Town and Last of 2 Dollars 21 (7). Secrets are for Peeping and Welcome Home Johnny 26 (7). Welleslow These pleasures are condemned and Love

Swedish Style 7 (7). ABC of Sex and The Kill 14 (7). Randy young Secretaries and Olden Profession 21 (7). Fiftiest show in Town and Last of the 2 Dollars 26 (7). Blackpool Sex in the Air and Well 81 Welleslow 7th Randy Widow and Tampt me take me 14th. Miss Lured Girls and Wise Gee Broad 21st. Sex Party and Fomious 26. Brighton Fiftiest show in Town and Last of the 2 Dollars 7 (7). Secrets are for Peeping and Welcome Home Johnny 14 (7). Where the devil tells and One Milton AG/DC 26 (7). Huddersfield Take me in and The tale of 3 Virgins 7 (7). All American Girls and Pulse 14 (7). There was a little girl and Suckers 26 (7). Leeds Kiss the girls where you like and Angelize the young Vixen 7 (7). Swinging

lovers and Beng Beep 14 (7). Danish Modern and The Abductors 21 (7). Ship of the Tongue and Liberated Women 26 (7). Liverpool Kiss the Mids and Trader Homes 7 (7). Voices of Desire and Savage Connection 14 (7). Class Reunion and Trucker Girl 21 (7). Swinging Lovers and Beng Beep 26 (7). Manchester Danish Modern and Abductors 7 (7). Ship of the Tongue and Liberated Women 14 (7). The Miner's Wife and Angel above Devil Below 21 (7). Voices of Desire and Savage Connection 26 (7). Nottingham Sex behind Bars and Astrology and Sex 7 (7). Innocent Girl Abused and Easy Virtue 14 (7). Take me in and Tale of 3 Virgins 21 (7). All American Girls and Pulse 26 (7). Newcastle Deep Sore and Hot Pans 7 (7). Under Dams and Miss Stone's Thing 14 (7). Sex behind Bars and Astrology and Sex 21 (7). Portsmouth Randy young Secretaries and Olden Profession 7 (7). Model Hunters & Swinging Campus 14 (7). Secrets are for Peeping and Welcome Home Johnny 21 (7). Dirty Tricks and Sensation Generation 26 (7). Southampton Secrets are for Peeping and Welcome Home Johnny 7 (7). Dirty Tricks and Sensation Generation 14 (7). Where the devil tells and One Milton AG/DC 21 (7). School Swingers and Sex on Wheels 26 (7).

Glasgow Dirty Dolls and Sex Odyssey 7 (7). There was a little girl and Suckers 14 (7). Sex in the Air and Well 81 Welleslow 21 (7). Dirty mind of young Sally and Deep Score 26 (7).

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Sheffield Penthouse. Deep Love and Street of 1000 Pleasures 7 (7). Tower of Love and Sweet Treat 14 (7). Pretty Wet Lips and Tails to Love 21 (7). Meet Myte and Three on a Waterbed 26 (7).



Above: Anne Bergreen in 'Penelope Puts It Off' (Targit)

James Ivory's delightful book *Autobiography of a Princess* (John Murray £3.50) is as much a portrait of the India at the time of the British Raj as a personal portrait — it works on both levels. It is a 'film maker's response in print and not on celluloid to what is called Royal India

It contains the overflow from my films in which Royal India appears, a collection of photographs, anecdotes and odds and ends which I think are worth saving. We agree. The book, of course, includes the 'Autobiography' script. The film is due at Aspendy 2.

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